

Rest," (45) "The Wounded Catalan," have several fine points about them.

"Leah" (187), and "Rachael" (206), are two nice drawings by Messrs. F. Corboux.

"A Prayer for the Absent" (240), W. Lee, is an obvious improvement upon last year's contributions; timidity is the cause of a disagreeable softness in this drawing; a certain desire to finish highly deters this artist from doing better things.

To criticise every picture that deserved praise, would be to begin from the beginning and go to the end, as there are no decidedly bad pictures amongst the collection. We must content ourselves with saying that the additions are acquisitions to the society, and that Mapleton, Callow, Howse, the incomparable Mrs. Mary Margittis, F. Richard, Collingwood, Lindsay, Fahey, Penley, Telbin, Mole (whose production remind one of Collins), Miss Steers, Cumpion, McKewan, D'Egville, &c., maintain their reputation by what they here exhibit.

#### FREEMASONS OF THE CHURCH.

LANDAFF CROSS.

APRIL 11.—Sir Walter James, Bart. V.P., in the chair.

Mr. R. Williams read the following communication from Mr. Conybeare on the Landaff Cross. The older parts of the Landaff Cross, viz., its lower limb, and the work forming the base into which it is inscribed, are from the sandstone grits of the neighbouring coal-field, and may have been quarried from the mountain called the Gorth, within four miles. The materials with which it was restored about fourteen years ago by the Rev. James Evans, viz., the upper arms of the cross and the steps at its base, are from the same rocks. These grits being intermingled with dark coaly particles, give a dusky and somewhat greenish hue to the mass. The greenstone, so called by geologists, is a peculiar and very different rock, consisting of hornblende (a dark mineral) and felspar, but the intermixture of dark and pale grains causes the colour in both instances. I do not think it probable that the mediæval monks would have availed themselves of a Druidical stone for the base of their cross; they would rather have repudiated it as magical and abominable.

Druidical monuments in this part of Wales are uniformly composed of the stone of the immediate neighbourhood: e.g., at Dyffryn Gulych (the Vale of Worship, in the parish of St. Nicholas, six miles from Cardiff, on the Swansea-road, are two fine cromlechs, composed of the magnesian conglomerate limestone, which forms the prevailing substratum close around. The great circles of trilobites, at Stonehenge, are likewise composed of masses of conglomerated sand, from the sand above the chalk, which are scattered in many places over the surface of the Salisbury Downs around, and called "Grey Weathers" by the peasants of the neighbourhood.

Mr. E. B. Price then read a paper "On some Roman Antiquities found in Bath," a portion of which we give in full elsewhere.

Upon the suggestion of the chairman it was resolved, "That Mr. Price be requested to put himself into communication with Mr. James Wilson, a corresponding member of the society, resident in the city of Bath, and request him to inform the next meeting whether there be any possibility of rescuing the collection of Roman and other antiquities in the museum of that city from the state of apparent neglect into which they have fallen."

Mr. Stothard directed the attention of the meeting to excavations commenced in September last near St. Alban's, which had brought to light the foundations of a Roman theatre, which he considered, as far as they had been had open, one of the most interesting discoveries of the present day. Mr. Stothard exhibited large drawings and sections of it, and explained them to the meeting, and referred to the various measurements which he had taken.

THE POLYTECHNIC INSTITUTION was reopened for private view (to many hundreds of persons) on Wednesday evening, and all the resources of the very admirable new theatre, recently described by us, were brought into operation.

#### THE BATH MUSEUM OF ANTIQUITIES.

WITH respect to Roman antiquities, perhaps few cities in England could have produced a finer collection than Bath, if its citizens cared about such matters; but, judging from a recent visit to the place, Bath antiquaries appear to be but very few and difficult to find out. The museum attached to the Literary Institution, albeit rich in its library and its collection of natural history and geology, betrays much apathy in respect to its antiquarian department. One small room is devoted to the remains of an immense temple, discovered nearly a century ago. In another room, on the mantelpiece, are some specimens of Roman pottery, lamps, and articles in bronze, while the hall, or rather the passage, entered from the street, is occupied with some of the many interesting sepulchral monuments which were discovered many years ago in digging in the city. Several other equally interesting Roman sculptures and tablets would have been unseen by me, had I not hazarded the conjecture that there must be something beyond what I had seen. It ultimately turned out that some things were kept below, but were very dirty and difficult to get at—a statement I found to be perfectly true. I may remark, that the exhibition of the museum is the department of the porter, and if he happens to be out upon the business of the institution during the time the museum is open—say from ten to four—the visitor may experience much disappointment and waste of time.

After some few difficulties had been surmounted, I was led down into what, I presume, was intended by the architect for a back kitchen. Here everything betrayed a state of the most admired disorder. There were several Roman sepulchral stones let into the wall (one of them particularly curious, and I am doubtful if published), fragments of sculpture, plaster casts, heaps of books, manuscripts, canvas screens, bills of parcels, encaustic tiles, fragments of Roman amphore, mortaria, tessellated pavement, Samian ware, and I know not what else, nearly filled the room, forming the most chaotic, indescribable confusion, and rendering it an enterprise of some daring, as well to create a footpath as to attempt anything like a *seriatim* examination. The most interesting object to me was the sculpture alluded to, and of which I could only obtain a glimpse, it being almost concealed by sundry heavy screens and framework, the removal of which seemed a work of impossibility without the contingency of a broken head.

Being single-handed (for my guide, after depositing me in the subterranean museum, had left me alone in my glory), I employed myself in turning out and examining two boxes of Roman pottery, which I understood had probably not been disturbed for fifteen years. Verily, the state I found them in favoured the assertion. So with a large collection of the most curious encaustic church tiles I ever saw, and which I drew *seriatim* from a dark and dirty corner, almost concealed by a ponderous cast of the gigantic head and shoulders of a Jupiter or Hercules, which leaned against the wall as if in utter hopelessness at the surrounding chaos. These curious tiles are probably from the Abbey church, but I believe nobody knows, and I am quite sure nobody cares. In justice to the Literary Institution, I must state, that the large and valuable collection of books, together with the papers and some articles of domestic furniture, which lie commingled together all over the room, belong not to that body, but to some gentleman who has had leave and license to deposit them there—for what period I know not—but, from the state they are in, it is only a fair inference to suppose they are deemed, like everything else in the room, mere lumber. My exertions to find a Bath antiquary were at length crowned with success. I found, in the person of Mr. Harris, one who was in possession of numerous relics, collected by himself and his father, all illustrative of the Roman occupancy of Bath, such as coins, fibulæ, armlets, lachrymatories, Roman pottery, &c., &c., all of which were freely and courteously exhibited to me.

E. B. PRICE.

COMPETITION.—Plans and estimates have been advertised for an hospital for small-pox and vaccination: premiums, 150*l.*, 100*l.*, and 50*l.*

#### THE FREE EXHIBITION OF MODERN ART.

THE members of this association have made a good beginning, in spite of many difficulties incident to new organisations, as the public will be able to see on Monday. The private view occurred too late in the week for us to do more than glance round the room without a catalogue, and mention hastily some few of the pictures, reserving our remarks on the undertaking for some future opportunity.

Amongst the contributions, Mr. Corbould's last Westminster-hall picture holds a prominent situation. The more we see of this, the greater is our surprise that he was not amongst the successful competitors: the power shewn over the material is wonderful, for one so unused to it.

Mr. Ford Maddox Brown, of cartoon celebrity, has employed his time and talents with a happy result, and has produced a picture of "Wicliff reading the Bible," which exhibits much thought with considerable academical perfection: great taste is apparent in the costume, and some of the episodes are charming; for instance—the mother, with the sleeping child in her lap. The style is singular, but agreeable; the picture, as a whole, of extraordinary excellence.

Mr. Nieman has progressed decidedly since last before the public: were it not for a disagreeable preponderance of positive green, his landscapes might be pronounced capital.

Mr. R. S. Lauder contributes four or five pictures, as good, if not better than any we remember by him. "Sir Walter Scott visiting Shakspeare's Tomb" is excellent in colour; the landscape, seen through the window, is well painted. A kneeling female figure, with a child in her arms, is likewise charming in colour and feeling. Some heads, the size of life, have qualities not often surpassed in a modern exhibition.

"A Scene from the Tempest," by the brother Lauder, exceeds the generality of his performances.

Mr. and Mrs. MacLan contribute some old friends, but not the less admirable from acquaintance. We wish for time to say more.

Mr. Dicksee's "Sophia Weston" is a delicate bit of genre painting, agreeable in style and texture. A clever head of Touchstone calls for notice also.—Mr. Oliver contributes some charming continental transcripts, fresh and crisp.—The home scenery of the Messrs. Williams and Percy are always welcome. Some beautiful bits by the latter do not fall short of the highest walk. The animal painting of Mr. A. Corbould shows power of execution; and a small portrait of a gentleman is a sufficient guarantee that his talents are not confined to that particular branch. Mr. Pasmore shows favourably also in some productions of the former class.

Mr. Hulme, well known by some of the first and finest specimens of stump lithography and drawings on wood, exhibits a large landscape, remarkably broad and forcible in colour; two smaller productions also set forth his knowledge of light and shade to great advantage.—Mr. Wingfield contributes a number of his Hampton Court and garden subjects, more or less meritorious. Mr. Buss, Mrs. Robertson, Middleton, Aglio, sen., Scott, Blakely, Christie, Elliot, with many others, exhibit.

A picture by Mr. Dukes, from the "Gentle Shepherd," is the best picture he has yet painted, nicely subdued, yet full of colour and effect. The pearly tints about the flesh, and a chasteness of tone, generally, deserve praise.

The contributions of Mr. Rayner, who is well known from his water-colour drawings, exhibit power and freedom of execution.

Amongst the water-colours is Mr. E. Corbould's "Ancient Britons Watching the Departure of the Last Roman Legion," and some studies of "Savoyard Boys," well executed by Miss Rayner.

A large cartoon, with some smaller ones, by Mr. J. Z. Bell, deserves examination.

THE ART-UNION OF LONDON.—The annual meeting of the subscribers, to receive the report and distribute the amount subscribed, will be held in Drury-lane Theatre, on Tuesday next, when the Duke of Cambridge will take the chair. We shall give the report in full, and a list of all the prize-holders.